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DISCOVERY AT WALDEN

Mark Twain wrote that Hannibal's route through the Alps was known vaguely, but that if historians tried to pin it down in exact detail, no one would ever know. Similarly, by May 1869, Bronson Alcott could write, "To Walden with May, who takes a pencil sketch for her collection. Thoreau's hermitage has disappeared, and the grounds are overgrown with pines and sumac, leaving the site hardly traceable."

Thus, while a good sketch of Thoreau's house existed in the Walden early editions - the woodcut by Andrew after a sketch by Baker - its exact location and compass directions had become more illusory and will-o'-the-wispish with the passage of years. Moreover, use of such words as shack or even hovel put the true nature of the neat cabin that Thoreau built out of peoples' minds.

In 1945, the centennial of Thoreau's "housewarming" at Walden, young Roland Robbins, interested then as now in archeology, determined to see if the site could be firmly established by the direct if difficult method of digging.

Roland Wells Robbins' book, Discovery at Walden, first printed by him in 1947, is a breezy yet wholly accurate account of his successful search for the foundation of Henry Thoreau's Walden house. It makes a clear exception to Mark Twain's statement, by digging

perhaps not deeper than "mark twain" - twelve feet - but by fathoming assiduously.

So Roland Robbins dug a foundation for a career in archeology and Colonial restoration with this dig. Included in later successful restorations to his credit are the Saugus Iron Works, the Rockefeller Philipsburg Manner Upper Mills restoration at Tarrytown, New York, and the Thomas Jefferson birthplace.

The Lyceum is therefore pleased to present a reprint of Discovery at Walden, now in paperback, at three dollars.

CONCORDANCE TO COMING ATTRACTIONS - THOREAU SOCIETY

This year the Thoreau Society comes to Concord on Saturday, July 11, the day before Thoreau's birthday. Coffee hour will be in the parlor of the First Parish at 9:30. The main meeting will be in the Congregational Church across the Mill Brook. Luncheon is in Monument Hall on the southwest side of the square of the same name. To the left of this building is St. Bernard's Rectory, the basement of which, it is rumored, incorporates some of the foundation stones of the jail in which Thoreau spent the night. On the right hand stands the Masonic Hall, the little red brick building where he taught school for the Town of Concord until he rebelled against the then Establishment.

As is our custom, we have arranged for a box supper to be served on the Lyceum lawn around the Walden House replica at six o'clock. Reservations must be made in advance and should be accompanied by a check or money order to the Thoreau Foundation, Inc. The cost is \$1.50 per person. Between five and six, in the Lyceum, Roland Robbins will autograph copies of the reprint of his Discovery at Walden.

We are very happy to announce that Henry Bugbee Kane, nature photographer and illustrator par excellence, has consented to lend some of his work for our July exhibit. His Thoreau's Walden: A Photographic Register, first published in 1946

with an introduction by Lyceum Trustee, Brooks Atkinson, is now a collector's item. Owners of the Norton volumes of Thoreau and of Wyman Richardson's The House on Nauset Marsh will remember Mr. Kane's distinctive black and white illustrations. Also among these attractively illustrated books is Sally Carrighar's Icebound Summer.

Later in the summer, Mrs. Roy Hill of Philadelphia will show some of her watercolors of wild flowers. She has studied plant taxonomy in the graduate school of the University of Pennsylvania, and her plant studies have been exhibited at the Pennsylvania Horticultural Society.

We are looking forward to seeing a statue of Henry Thoreau with animals carved from a log of the famous Greeley oak in Chappaqua, New York. The sculptress is Julia Porcelli, who visited the Lyceum with her family last summer. If all goes well, the statue will be on display here during most of July and August. It should be a most interesting and unusual exhibit.

A new book out of Heidelberg has just been announced: R.E. Durning's Margaret Fuller, Citizen of the World. Such Wanderjahre were important in the flowering of New England, directly for Ticknor, Emerson, Parker, the younger Channing, indirectly for Thoreau.

On Monday evening, July 13, Richard Fleck of the University of Wyoming will speak at the Lyceum on Thoreau as Myth-Maker. Because seating is limited and because the members of the SUNY Seminar led by Walter Harding have been invited to attend, it will be necessary for any other interested people to call the office for a reservation. The number is 369-5912.

On an evening to be announced later, Tom Blanding, first Thoreau Foundation Scholar, will give a lecture entitled; The Search for a Hound, a Bay Horse, and a Turtledove. Tom will return from a trip to the Huntington Library on July 8th to spend the rest of the summer as assistant to the Curator. He has been accepted for graduate work at Brown University. At Walter Harding's suggestion, he has had his undergraduate thesis copyrighted.

The Seefurth Foundation... We have heard on several occasions from the Seefurth Foundation of Chicago, and have several evidences of their common cause with the Lyceum. At hand is an interesting article of two years back by Nathaniel H. Seefurth entitled "Thoreau: A View from Emeritus", our copy having been given us by Dr. Cameron of the Emerson Society. Also at hand is a workbook, part of a multi-media packet with suggested supporting materials for teaching Thoreau on a grade school level. The workbook, by Jane Dorgan, is an eighty-nine page spiral bound selection of quotations and classroom questions. A further shared interest which we acknowledge readily is the Seefurth Foundation's generous portion of funding to make Tom Blanding's trip to the Huntington Library's Thoreau manuscript collection in California possible.

EDITING THOREAU'S UNPUBLISHED JOURNAL FRAGMENTS
by Thomas W. Blanding

When Thomas Wentworth Higginson attempted to enlist the Honorable Judge Samuel Hoar, Concord's leading citizen in an effort to persuade Sophia Thoreau to release her brother Henry's journal for publication, the good judge replied, "But you have left unsettled the preliminary question. Why should anyone care to have Thoreau's journals put in print?" It was not an unfair question. Why, indeed, should anyone have cared to have Thoreau's journals put in print? During his own lifetime and for many years after his death, Henry David Thoreau was dismissed as an imitator of Emerson and as a village eccentric

and ne'er-do-well, a nineteenth century Diogenes who would rather sit on a pumpkin and have it all to himself than be crowded on a velvet cushion. Today, however, Thoreau is recognized as one of our greatest writers, an influential social philosopher and a pioneer ecologist. Increasingly aware of the integrity of Thoreau's art and the timeliness of his words, scholars are busily sorting the large confused mass of Thoreau manuscripts widely scattered in libraries and private collections across the country. Among the most interesting unpublished Thoreau manuscripts are those fragments of the journal which were not available to the editors of the 1906 edition of Thoreau's works. With the scholarly, financial and personal assistance of the Thoreau Lyceum in Concord and of many interested Thoreauvians, I edited the unpublished journal fragments as a two-year undergraduate honors thesis at Marlboro College in Marlboro Vermont.

My thesis began as a study of Thoreau's 1850-1861 journal, as an organic work of art. Many critics have cited the journal as evidence of growing disillusionment and artistic decay during the last decade of Thoreau's life. They believe that when Thoreau failed to win a public audience for his writing, he turned in bitter disappointment to the pages of his journal where he could be assured of an audience in himself. Thus, Thoreau has been cast in the role of a knight-errant on a pilgrimage to the huckleberry pastures of Concord, who, in his search for transcendental truth, brought only sour grapes home to his journal. But anyone who reads the more than two million words of the journal must be impressed that it is not a work of quiet desperation, but rather of quiet dedication to the quest for truth. Just as he believed as a transcendentalist that nature is a symbol of the soul, so Thoreau learned to appreciate his journal as an expanding symbol of his relationship to the natural environment. The journal became Thoreau's spiritual autobiography of his growth in nature, the unified symbol of a life that became its own work of art.

Realizing that Thoreau's journal was not born in a vacuum, I began my research with the remnants of

Thoreau's 1837-1850 journal. Thoreau himself destroyed many of the early volumes as he used most of their contents in his lectures, essays and books. Thus there are great hiatuses in the published Journal of the 1840's. For years, scholars have known that fragments of the destroyed journals survive in libraries and private collections, but little use has been made of them and no one has attempted to identify and arrange them chronologically. As my research progressed, I discovered that the order of these could be determined by: type and size of paper; color of ink and thickness of the penstroke; stationers' embossed marks; Thoreau's pagination; extant indices; calendar dates; sentences continuing from one leaf to the next; historical and biographical references; and parallel entries in the journals of his contemporaries, Emerson and Alcott. It soon became apparent to me that the chronological order of the journal fragments would have to be determined before a serious study could be made of the development of Thoreau's journalizing. This is the task which I undertook as my thesis at Marlboro College.

Because undergraduate study is not generally granted the status of professional research, my search for Thoreau journal manuscripts has not been exhaustive. But, after consulting the Thoreau Collections in more than a half dozen libraries, I have identified and edited about 250 whole and fragmentary manuscript pages from Thoreau's 1842-1850 journals.

The earliest fragments are from three journal volumes of 1842-1844, the period of Thoreau's literary apprenticeship. A small collection of leaves torn from a journal of 1845 adds a few details to our record of Thoreau's life at Walden Pond. A miscellaneous collection of notebook manuscripts from 1845-1848 includes preliminary notes and drafts for lectures and essays of that period. A badly mutilated journal of 1848-1850 includes important biographical material, documenting a period of emotional crisis in Thoreau's life which probably centered in his estrangement from Ralph Waldo Emer-

son and Emerson's wife Lydian. My discoveries do not necessarily substantiate Henry Seidel Canby's theory that Thoreau was in love with Emerson's wife, but the journal fragments do seem to indicate that Thoreau felt a deep and frustrating emotional attachment for the Emersons, which was an important influence in his life.

Although my work could hardly be called a revelation in Thoreau scholarship, the edited journal fragments have shed some new light on the private life and the literary career of Henry David Thoreau. Copies of my thesis have been placed in the library of the Thoreau Lyceum and in the Concord Free Public Library.

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We learn with regret of the death of Honorary Trustee Joseph Wood Krutch, who achieved successful and successive careers as drama critic, English professor, and naturalist. He produced an excellent book on Thoreau in 1948, and books from the Tucson, Arizona region to which he had retired for his health - among others, The Twelve Seasons and The Desert Year. Walter Harding has graciously accepted his place as Lyceum Honorary Trustee.

August Derleth's Emerson, Our Contemporary, just published by Crowell-Collier at \$4.95 is at hand. It proves to be a well-written and discerning biography, the quotations appearing naturally and appositely. Derleth's style here is simpler than that of Van Wyck Brooks whose sentences were often complex and one often had to go back and see which of a group of names was indeed "he" of the next sentence.

Incidentally, for August Derleth's benefit, the color postcard of the Lyceum's Walden Pond house replica makes partial amends for the deficiencies of such suitable cards which he noted in his 1965 Concord visit in Walden Pond: Homage to Thoreau.

THE THOREAU LYCEUM ANNUAL MEMBERSHIP/ RENEWAL

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